

MAY -6 1924

©CIL 20172

THE MORAL SINNER

Photoplay in six reels

from the play "Leah Kleschna"

by C. M. S. ^{Mc Clellan} ~~McClellan~~

Directed by Ralph Ince

Author of the Photoplay (under section 62)
Famous Players Lasky Corporation of U.S.

MAY -6 1924

"The Moral Sinner" is 6 Reels—5,499 Feet Long

PARAMOUNT

PRESS

Adolph Zukor and Jesse L. Lasky
DOROTHY DALTON
in a RALPH INCE Production
"THE MORAL SINNER"
From the play "Leah Kleschna" by
Screen play by J. Clarkson
A Paramount Picture

PURPOSE: To Help You Sell the

"THE MORAL SINNER" IS A OF PARIS, WITH DOROTHY

©CIL 20172

PUTTING IT OVER RIGHT

Get this straight at the start: "The Moral Sinner" is no ordinary story. It is a direct adaptation of one of the most famous dramas in the history of the American stage, a play that is to the American theatre what "Camille" is to the French theatre — "Leah Kleschna." The woman, whom many consider America's foremost dramatic actress, Mrs. Fiske, scored the biggest success of her famous career in "Leah Kleschna." Though the play was first produced twenty years ago, an all-star revival is being planned for it at this writing on the Broadway stage, with such people as William Faversham and a score of other celebrated stage stars in the cast. It will be one of the events of the 1924-25 dramatic season. Cash in on it by telling people that "The Moral Sinner" is the famous "Leah Kleschna."

Dorothy Dalton is a "bobbed-haired bandit" in "The Moral Sinner." As we write this, there is a big "bobbed-haired bandit" scare in New York and Brooklyn, these cities being practically terrorized by the bold work of a dame with short hair, who has been sticking up merchants right and left, even plugging a few of them.

If you are playing the picture soon after release date and are in the neighborhood of the metropolis, tie up with the "bobbed-haired bandit" scare.

Advertise: "The bobbed-haired bandit" is at the..... Theatre this week."

Some of the stills show Dorothy cracking a safe. Tie up with safe deposit departments of banks.

Take a ride on "The Humming Bird's" success by saying that "The Moral Sinner" is another crook-and-regeneration story of the Parisian underworld.

Get out some tie-up signs like these: "The man who smokes in an elevator is a MORAL SINNER."

"The woman who gossips maliciously is a MORAL SINNER."

"The man who violates the Prohibition law is a MORAL SINNER."

Ain't It Funny?

THERE ARE exhibitors
WHO GET up in the morning

FROM A nationally advertised
mattress

PULL ON advertised under-
wear

AN ADVERTISED suit

AN ADVERTISED collar

SHAVE WITH an advertised
razor

AND ADVERTISED shaving
soap

USE ADVERTISED tooth
paste

EAT ADVERTISED break-
fast food

DRINK ADVERTISED
coffee

AND SMOKE an advertised
cigarette

THEN WONDER

WHY WE urge them to say

IN THEIR own advertising

IT'S A PARAMOUNT PIC-
TURE

A SLOGAN with

\$15,000,000 of

NATIONAL ADVERTIS-
ING

BEHIND IT!

AND WHY we

ARE ALWAYS saying

GET IN touch with the

AD SALESMAN

AT YOUR exchange

WHEN YOU book

A PARAMOUNT PICTURE

YOURS VERY TRULY



Three-column Newspaper Advertisement

"The Moral

Dorothy Dalton in a Crook
Directed by R.

Brief Sketches

PARIS! Montmartre! That's the back

PARAMOUNT

Anything in This Press Sheet May be Reprinted

Adolph Zukor and Jesse L. Lasky present
DOROTHY DALTON

in a RALPH INCE Production

"THE MORAL SINNER"

From the play "Leah Kleschna" by William A. Brady

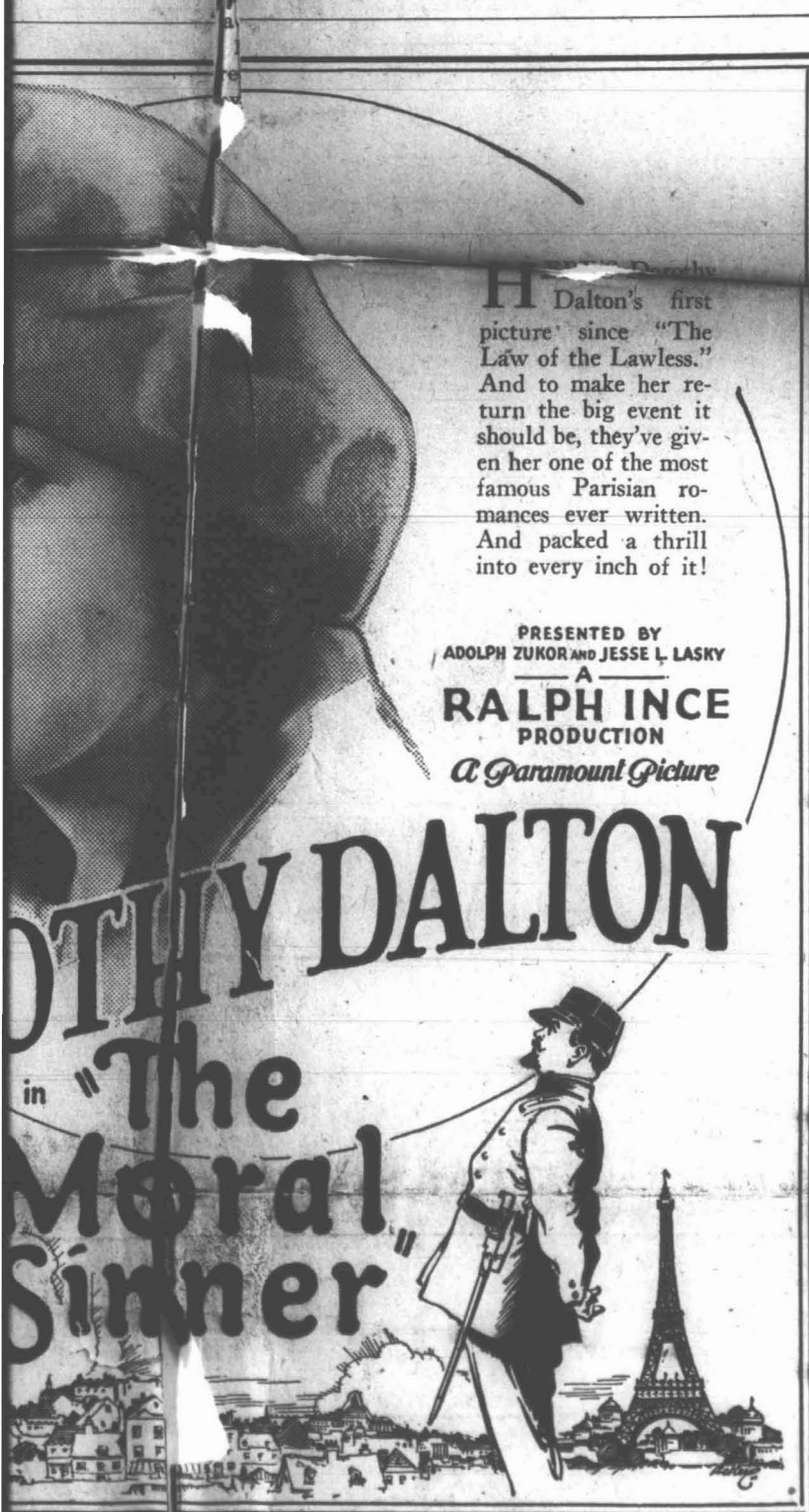
Screen play by J. Clarkson Miller

A Paramount Picture

SHEET

To Help You Sell the Picture to the Public.

"IS A LOVE-MELODRAMA DOROTHY DALTON AS STAR



Her Dalton's first picture since "The Law of the Lawless." And to make her return the big event it should be, they've given her one of the most famous Parisian romances ever written. And packed a thrill into every inch of it!

PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY
A
RALPH INCE
PRODUCTION
A Paramount Picture

DOROTHY DALTON
in "The Moral Sinner"

Column Newspaper Advertisement 3A (Mats Only)

"The Moral Sinner"

in a Crook Story of Regeneration
Directed by Ralph Ince

That's the background for this production.

The Melodramatic Story of a Girl Who Tried to be a Crook But Found That She Couldn't

Luxuriously Produced, Splendidly Acted, Filled
with Drama, Suspense, and Heart-Appeal Interest

HERE is a striking picturization of the stage play, "Leah Kleschna," in which Mrs. Fiske, America's greatest dramatic actress, scored such a tremendous hit several years ago and which is generally considered the daddy of all love melodramas of the Paris underworld. William A. Brady, the producer, at this writing is reviving the popular success in New York City with an all-star cast.

"The Moral Sinner" offers Dorothy Dalton in the type of role the public loves to see her in—the alluring, daring queen of the Apaches. Stirring action and gripping heart-appeal have been neatly blended by Ralph Ince in an elaborate production which will make good money in any type of house.

The cream of the acting talent on the New York Stage—and that means the pick of the world—appears in support of the star. James Rennie, hero of "His Children's Children," plays opposite Miss Dalton in this picture, and Paul McAllister, seen in "You Can't Fool Your Wife" and "Peter Ibbetson," has a prominent role. Ralph Ince, the man who made "Homeward Bound," with Thomas Meighan, directed.

This is in every respect a high class melodrama that the average audience will eat alive.

Cast

Leah Kleschna.....	Dorothy Dalton
Paul Sylvain.....	James Rennie
Anton Kleschna, alias Garnier.....	Alphonz Ethier
Schram.....	Frederick Lewis
Raoul Berton.....	W. I. Percival
General Berton.....	Paul McAllister
Claire Berton.....	Florence Fair

Synopsis

Leah Kleschna is the daughter of a notorious crook and has been trained by her father as his accomplice. Raoul Berton, son of a French General, becomes deeply infatuated with the beauty of Leah. He is a scapegrace, and she will have nothing to do with him. But her father uses Raoul as a tool.

Leah is trapped in a burning building in Montmartre, where she has gone to rob the committee room of a charity bazaar, and is rescued by Paul Sylvain for whom she forms an attachment. Sylvain is a friend of General Berton.

dramas in the history of the American stage, a play that is to the American theatre what "Camille" is to the French theatre — "Leah Kleschna." The woman, whom many consider America's foremost dramatic actress, Mrs. Fiske, scored the biggest success of her famous career in "Leah Kleschna." Though the play was first produced twenty years ago, an all-star revival is being planned for it at this writing on the Broadway stage, with such people as William Faversham and a score of other celebrated stage stars in the cast. It will be one of the events of the 1924-25 dramatic season. Cash in on it by telling people that "The Moral Sinner" is the famous "Leah Kleschna."

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"The woman who gossips maliciously is a MORAL SINNER."

"The man who violates the Prohibition law is a MORAL SINNER."

"The man who spits on the sidewalk is a MORAL SINNER."

Send this letter: "Dear Folks: Please do not believe I am the fallen woman that people say I am. I was given the wrong start; that's all. Morally I am innocent. THE MORAL SINNER."

Your prologue should have the Parisian atmosphere. Possibly an apache dance pair or something of the sort.

Prologue suggestion: Dark stage, with just enough light to show Frenchy-looking girl robbing safe. Enter man in evening clothes. He is about to grab her, when an apache in rough clothes suddenly discloses himself, fires, and kills man in evening clothes. Girl puts arms around apache's neck and sings "My Man."

They haven't seen Dalton in a picture in a long time. The last one was "The Law of the Lawless," which has proven a great success everywhere. They'll be eager to see Dorothy again. Play up the fact of her return to the screen after many months.

JOHN R. SHOWMAN SAYS:

Trying to put a picture over without advertising is like trying to sell an automobile with no engine in it to make it go.

PULL ON advertised underwear

AN ADVERTISED suit

AN ADVERTISED collar

SHAVE WITH an advertised razor

AND ADVERTISED shaving soap

USE ADVERTISED tooth paste

EAT ADVERTISED breakfast food

DRINK ADVERTISED coffee

AND SMOKE an advertised cigarette

THEN WONDER

WHY WE urge them to say

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YOURS VERY TRULY

Brief Sketches of the Players

Dorothy Dalton — Born in Chicago, Ill. Has been on the stage and in pictures for the past nine years. Played in Cecil B. DeMille's production, "Fool's Paradise." Starred in "On the High Seas," "Dark Secrets" and "Fog Bound." Plays with Jack Holt in "The Lone Wolf."

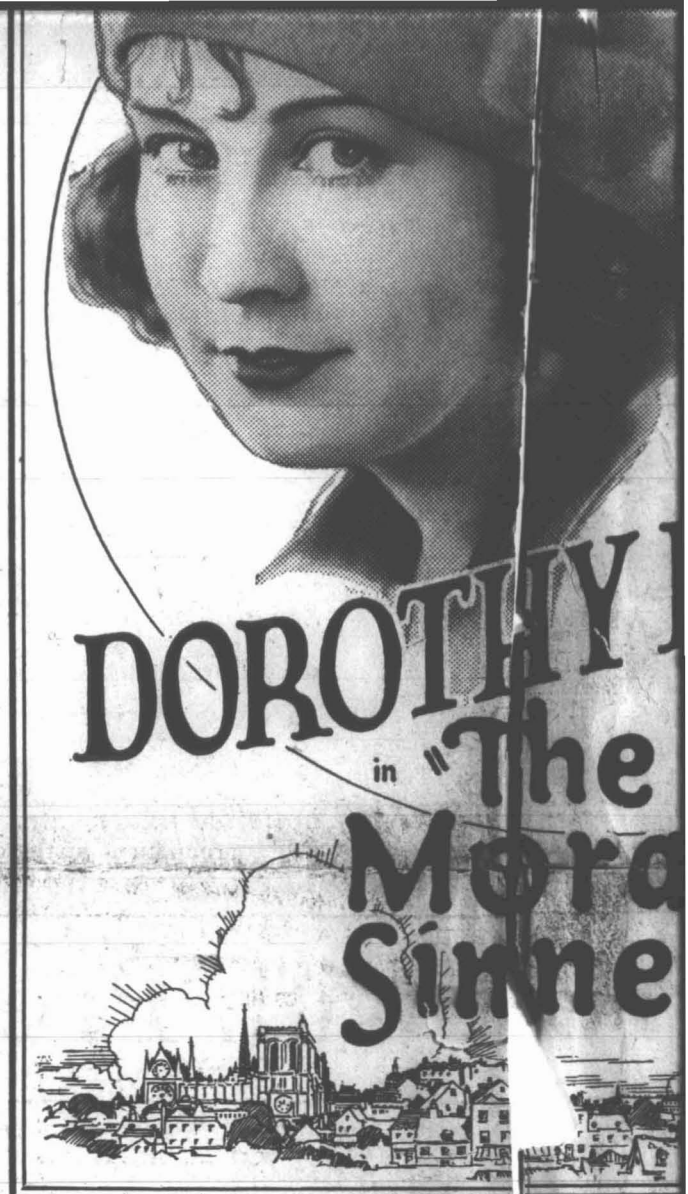
James Rennie — Husband of Dorothy Gish, played with her in "Remodeling Her Husband" and "Flying Pat." Last seen in "His Children's Children."

Alphonz Ethier — Played with Tom Meighan in "The Frontier of the Stars." Was in "A Message from Mars," "Sandy Burke of the U-Bar-U" and others.

Paul McAllister — Played with Elsie Ferguson in "Forever" and in the George Melford production "You Can't Fool Your Wife," with Leatrice Joy and Nita Naldi.

Walter Percival — Dramatist and actor. Percival has written many big legitimate hits. Has just recently turned his attention to picture acting.

Florence Fair — Miss Fair makes her debut in motion pictures in this production. She was on the stage for several years before making the change to the screen.



Three-column Newspaper Advertisement

"The Moral Sinner"

Dorothy Dalton in a Crook
Directed by Ralph Ince

PARIS! Montmartre! That's the back of the picture with a dash of mystery to season it with? That's the story of the French capital, piled high with crooks and regeneration. Dalton has ever done.

The story is known to thousands. Kleschna, a highly successful stage play by Mrs. Fiske, has a ready-made audience for you. All those who didn't, too, will want to see the picture.

When Ralph Ince was selected to produce it, he would make it a BIG one. Not a picture "stupendous" or "super-production" to describe it, but a picture that admit was just about the last word in screen to his promise.

It is the part of the star, in her role of the crooks in the Paris underworld, and she herself win the confidence of any unsuspecting viewer. This is all right until one day the girl chances on the Chamber of Deputies. Then things start to get a couple of safe robberies, a big charity comedy touch, and a hotel fire to make your money.

But it's the regeneration theme that gets done by "The Miracle Man?" That's a story that's doing them in wherever shown. So are many names. "The Moral Sinner" will bring in the fans fairly eat up—romance, melodrama and the rest.

If you've already booked "The Moral Sinner" sit back and watch the result. It'll be far from seen the production and know.

picture since "The Law of the Lawless." And to make her return the big event it should be, they've given her one of the most famous Parisian romances ever written. And packed a thrill into every inch of it!

PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY
A
RALPH INCE
PRODUCTION
A Paramount Picture

Dorothy Dalton in "The Moral Sinner"



um Newspaper Advertisement 3A (Mats Only)

"The Moral Sinner"

in a Crook Story of Regeneration
Directed by Ralph Ince

That's the background for this production. All the apac pictures you've ever seen rolled into one, season it with? That's "The Moral Sinner," a crook al, piled high with action—the biggest thing Dorothy

to thousa rough preparation as Leah successful stage play both here and abroad. Here is a you. All those who saw the play, and those that see the picture. was selected to produce this one, his promise was that one. Not a picture that the critics would have to use production" to describe; but one that they'd all have to e last word in screen entertainment. He has lived up

star, in her role of the daughter of one of the cleverest rworld, and she herself is a thief of no mean repute, to any unsuspecting victim that might fall in her way. e day the girl has chances to meet a member of the French Then things start to happen and happen fast. There oberies, a big charity bazaar, produced with a light tel fire to make your audiences sit up and take notice. ation theme that gets them. Remember the big business Man?" That's a story of regeneration that is still pack- hown. So many of the other bigger hits you might ner" will bring in the crowds, too. It has everything romance, melodrama, thrills, big scenes, heart-appeal

booked "The Moral Sinner," exploit it; play it, and then result. It'll be far from disappointing. We've already know.

Luxuriously Produced, Splendidly Acted, Filled
with Drama, Suspense, and Heart-Appeal Interest

HERE is a striking picturization of the stage play, "Leah Kleschna," in which Mrs. Fiske, America's greatest dramatic actress, scored such a tremendous hit several years ago and which is generally considered the daddy of all love melodramas of the Paris underworld. William A. Brady, the producer, at this writing is reviving the popular success in New York City with an all-star cast.

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Leah Kleschna is the daughter of a notorious crook and has been trained by her father as his accomplice. Raoul Berton, son of a French General, becomes deeply infatuated with the beauty of Leah. He is a scapegrace, and she will have nothing to do with him. But her father uses Raoul as a tool.

Leah is trapped in a burning building in Montmartre, where she has gone to rob the committee room of a charity bazaar, and is rescued by Paul Sylvain for whom she forms an attachment. Sylvain is a friend of General Berton.

Through Raoul, Kleschna learns that Paul is to give the famous Sylvain diamonds to Claire Berton, his fiancée, as a wedding gift. That night Leah is sent to Paul's study. He catches her, and Raoul appears, half drunk. Paul hides Leah, and Raoul finds the diamonds the girl had come after. He attempts to pawn them and gets the police on his trail. He goes to Kleschna for protection. Leah, released by Sylvain, suggests that she take the jewels and attempt a get-away. She returns the necklace to Paul's safe.

Leah renounces her life of crime and retires into the country where, poor and broken, she works in the fields as a peasant woman. There Sylvain, who has been searching frantically for her, discovers her and takes her into his arms.

At a Glance

Star—Dorothy Dalton

Director—Ralph Ince

Author—C. M. S. McLellan, whose stage play, "Leah Kleschna," was a big success in both New York and London. Mrs. Fiske played the title role here, and George Arliss was in the cast.

Scenarist—J. Clarkson Miller

Cameraman—William Miller

Type of Story—Love melodrama of the Paris underworld.

Appeal—The picture is based on the regeneration theme and will appeal to all classes of patrons. There's action in it, romance, humor—and a happy ending.

Big Scenes—Magnificent Parisian hotels and cafes, the Montmartre section of the French capital, colorful charity bazaar, safe robbery. Leah's escape over the house-tops of the city furnishes a big thrill, the closing scenes in the little village of LePic in Normandy, where Leah has gone to begin her life over—and to forget.



Dorothy Dalton in "The Moral Sinner" ADS THAT WILL GET THE EYE

Your Exchange has mats of all the ads illustrated in this Press Book, also cuts of

Love and Lawlessness

A STIRRING love - melodrama of Paris boulevards and lawless Apache haunts. With beautiful Dorothy Dalton in her most alluring role and a cast of Broadway favorites.



ADOLPH ZUKOR AND
JESSE LASKY PRESENT

**DOROTHY
DALTON**
in
"The Moral Sinner"
A
RALPH INCE
PRODUCTION
A Paramount Picture

From the play "Leah Kleschna" by C. M. S. McLellan
Written for the screen by J. Clarkson Miller

Two-Column Press Advertisement 2A

Ad or Program Catchlines

A thrilling Parisian love-drama which mirrors the best and the worst of the world's gayest city.

The story of a clever Apache thief and the dramatic complications when a famous criminologist fell in love with her.

Dorothy Dalton in the kind of whirlwind role she makes so entertaining—an Apache crook whose daring excites all Paris.

Just a few of the big scenes:

- the charity masque ball, gayest of Parisian revels
- the thrilling escape from the police for their lives
- the last-second rescue of the girl by her daring love
- the astounding robbery in the home of a great detective.

See these and many other attention-riveting scenes in "The Moral Sinner," most thrilling of all Parisian love dramas.

To make ads of production scenes, add copy and border.



Dorothy Dalton in the
Paramount Picture
"The Moral Sinner"

Production Mat 1PA



Dorothy Dalton
in the Paramount Picture
"The Moral Sinner"

Production Mat 1PB

See also the 3-column
ad on the front cover.

How One Exhibitor won Prize with

In the lower right corner is a reproduction of an advertisement laid out by George E. Brown, manager of the Imperial Theatre, Charlotte, N. C. It won the silver cup offered monthly by the Famous Players-Lasky Theatre Advertising Department. It deserved to win—it's a crackerjack ad.

And it's made up of Press Book material!

We're reprinting it because it illustrates the flexibility of Paramount press ads.



ton in "The Moral Sinner" T THE EYE AND THE MONEY

this Press Book; also cuts of one, two and two-supplementary. Price List, Page 4.



m Catchlines

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RIALTO

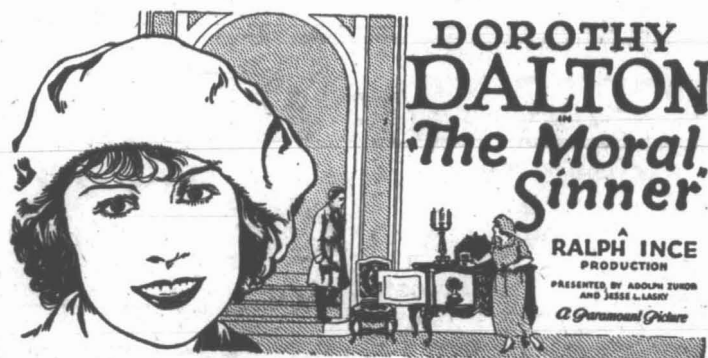


DOROTHY DALTON
IN
"The Moral Sinner"
RALPH INCE
PRODUCTION

DOROTHY DALTON
as a daring Apache in
the best of all Parisian love
stories. Based on Mrs.
Fiske's famous stage success,
"Leah Kleschna."

One-column Press Ad 1A

See also the 3-column
ad on the front cover.
In ordering, be sure
to mention numbers
indicated under cuts.



THE melodramatic romance of a
bewitching Apache thief and a
young society leader.
Founded on one of the most success-
ful plays the stage has ever known.
Flavored with real Parisian atmos-
phere. All-star cast.

REST
—of—
BILL

Two-Column Supplementary Press Ad 2AS

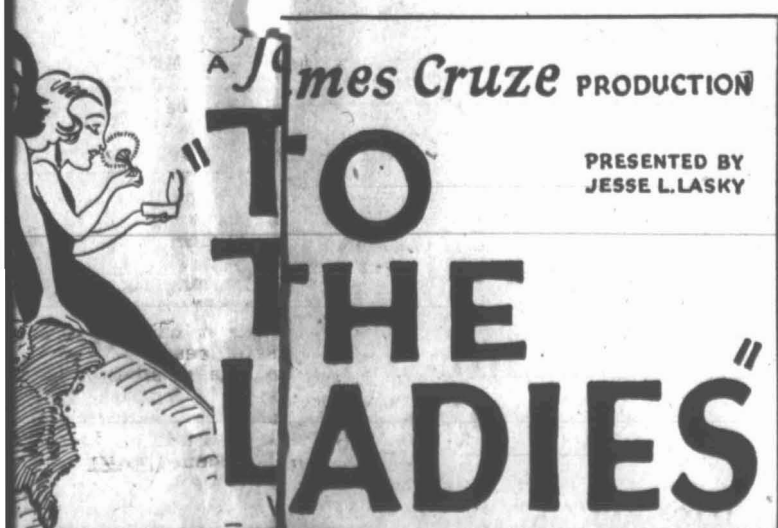
Halftones are 55-screen
and reproduce perfectly.



Dorothy Dalton and James Rennie in the
Paramount Picture "The Moral Sinner"

Two-column Production Mat 2P

Prize with Press Book Material



A **James Cruze** PRODUCTION

PRESENTED BY
JESSE L. LASKY

"TO THE LADIES"

The Comedy Classic



JESSE L. LASKY PRESENTS A
JAMES CRUZE
PRODUCTION

WITH
EDWARD HORTON
THEODORE ROBERTS
HELEN JEROME EDDY
LOUISE DRESSER

ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

DOROTHY DALTON

in
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A Paramount Picture

From the play "Leah Kleschna" by G. M. S. McLellan
Written for the screen by J. Clarkson Miller

Two-Column Press Advertisement 2A

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Dorothy Dalton in the
Paramount Picture
"The Moral Sinner"
Production Mat 1PA



Dorothy Dalton
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And it's made up of Press Book material!

We're reprinting it because it illustrates the flexibility of Paramount press ads.

The original was six inches over four columns, and was made up of parts of the one, two and three column press ads on "To the Ladies." To get his effect, Brown simply pared down the ads to suit. The girl's head came from the two-column ad; the two hat-tippers from the three-column; the copy from the one-column.

No extra expense for art work, no quibbling with artists to get a decent job, no need to take valuable time writing original copy. Brown found just what he wanted in the Press Book, used it to good advantage and the cost was next to nothing.

There's something for you in every Paramount press ad. Maybe the layouts in their press book form aren't suitable to your needs. But usually, with a little effort and ingenuity, you can adapt them. By having your printer cut mortises, by combining units from different ads, by cutting down a three-column to a two or building up a two to a three, you can do wonders.

Use them!



A Paramount Picture

To the Ladies:

This is your picture! Bring along the men and enjoy an hour and a half of supreme triumph!

To the Men:

You've got to hand it "To the Ladies!" And oh, man! this picture gives 'em all the credit due!

To Everybody:

Come along and laugh yourself hoarse at this comedy classic made from the knockout stage success.

From the play by George S. Kaufman and Marc Connelly—Scenario by Walter Woods

The Three-column Press Ad

ion-riveting scenes in "The
Parisian love drama"

es, add copy and border.



Dorothy Dalton
in the Paramount Picture
"The Moral Sinner"

Production Mat PB

See also the 3-column
ad on the front

DALTON

The Moral Sinner

RALPH INCE
PRODUCTION

DOROTHY DALTON
as a daring Apache in
the best of all Parisian love
stories. Based on Mrs.
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"Leah Kleschna."

One-column Press Ad 1A

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indicated under cuts.

Two-Column Supplementary Press Ad 2AS

Halftones are 55-screen
and reproduce perfectly.



Dorothy Dalton and James Rennie in the
Paramount Picture "The Moral Sinner"

Two-column Production Mat 2P

Prize with Press Book Material

A James Cruze PRODUCTION

PRESENTED BY
JESSE L. LASKY

"TO THE LADIES"

WITH
Edward Horton
Theodore Roberts
Helen Jerome Eddy
Louise Dresser



The Three-column Press Ad

The Comedy Classic

JESSE L. LASKY PRESENTS A
JAMES CRUZE
PRODUCTION

WITH
EDWARD HORTON
THEODORE ROBERTS
HELEN JEROME EDDY
LOUISE DRESSER

"TO THE LADIES"

a
Paramount
Picture

The Two-column Press Ad

HERE'S "To the Ladies" and
to Every One Who Enjoys a
Good Picture!

IMPERIAL

MON-TUES-WED.

"TO THE LADIES"

Jesse L. Lasky Presents

Hats off again to James Cruze!
He gave you "The Covered
Wagon," "Hollywood," "Rug-
gles of Red Gap"—and now
this side-splitter about married
folks you know!

Added
Picture
"Around the World in the Speedjacks" (Final)

The Finished Product



Why Miss Dalton Prefers Screen to a Stage Career

See Dorothy, as a hardened crook, rob a safe, rescued from fire, lectured by a member of the French Chamber of Deputies, le police a merry chase over Paris, and in a hundred big scenes we have and one other in here.

And then with a great climax for a

ton in "The Moral Sinner" TO PRINT THESE STORIES

to the editors Additional press sheets at your exchange if you need them.



Press Reviews

(Review No. 1)

"The Moral Sinner," a new Paramount picture starring Dorothy Dalton, opened at the Theatre yesterday. It's a Ralph Ince production, an adaptation of the immensely popular stage play, "Leah Kleschna," in which Mrs. Fiske scored such a tremendous hit not so many seasons back.

The picture is the play—and more. The screen version of this popular story, by Charles McLellan, as adapted by Clarkson Miller, picturizes many of the scenes that were merely suggested in the legitimate play. There were far greater possibilities in the motion picture, and scenarist and director have taken advantage of them.

In the picture, a romantic crook melodrama of the upper and lower world of Paris, Dorothy Dalton has the role of a clever girl thief, regenerated through her love for a young criminologist, played by James Rennie. Leah Kleschna (Miss Dalton) is the daughter of a notorious crook, who uses as a tool Raoul Berton, scapegrace son of a French general, who is infatuated with the girl. Old Kleschna induces Raoul to rob his own father's safe of valuable diamonds.

Leah, meantime, is rescued from a burning building by Sylvain, member of the French Chamber of Deputies, for whom she forms an attachment. Sylvain is a friend of General Berton. When Leah discovers that Raoul has stolen his father's treasures, she tries to restore them herself. She is detected in the act by the elder Berton and Paul. The former accuses her of the theft but Paul, although he believes her guilty, assists her to escape and—but the rest is too good to tell. You'd rather see it yourself, anyway.

If you thought Miss Dalton was good in "The Law of the Lawless," wait 'til you see this one. The supporting cast contains all real big names. Alphonse Ethier plays Anton Kleschna; Percival is young Berton; of course, include Frederick Lewis, Paul Sylva and Florence Fair. William Haller did the photography.

(Review No. 2)

Dorothy Dalton as the fiery leader of an apache band.

Dorothy, a girl thief, robbing the safe of the man she loves.

Dorothy, none charming and vicious this time.

See her in "The Moral Sinner" at the Theatre now. It's her latest and best for Paramount, a Ralph Ince production.

You'd better! You never saw anything like it in your life! It's better than even "The Law of the Lawless," all that's going some. There's drama, humor, pathos and everything else you can think of, with the action hopping right along from one breathtaking scene to another.

See Dorothy, as a hardened girl crook, rob a safe, rescued from a fire, lectured by a member of the French Chamber of Deputies, lead the police in a merry chase over the housetops of Paris, and in a hundred and one other big scenes we haven't room to mention here.

And then when she decides to re-

Gems Valued at Over \$150,000 in Paramount Film

Guarding Jewelry Furnishes Weighty Problem for the Property Man

JEWELRY valued at \$150,000 lying around loose? — Not on your life!

Motion picture directors of today seem to have acquired a mania for the real thing — no fake stuff for them. Ralph Ince is one of these, and in his latest production, "The Moral Sinner," a Paramount picture, starring Dorothy Dalton, he brings to the screen a film in which gems worth \$150,000 are used.

The story calls for the theft of some diamonds from the safe of a French General. Mr. Ince could not

so he induced the property man to get the real thing for him, and at that time on this last named individual's troubles began.

How to safeguard the gems? — That was the question. During the day when the scenes were being shot, everything went along perfectly, but watching the diamonds through the night—that was the real task. It would mean a long tiresome vigil for any one man, and even then he would be no match for thieves if they chanced to enter.

It was Miss Dalton who chanced to hear the property man bemoaning his fate, complaining of the responsibility of insuring the jewels against theft. It was the suggestion of the star to leave the valuables in the little safe used in several of the scenes of the picture. No one would ever suspect them of being left on the set overnight and would never think of looking for them there. And this is just what was done. Night after night during production the gems remained in the little safe, untouched. Of course, there was a heavy insurance on them also. But, what harm, the combination of the 'prop' safe didn't even work—the door was just closed and not locked. What a chance for some enterprising burglar!

James Rennie Has Leading Role in "The Moral Sinner"

James Rennie, husband of Dorothy Dalton, is Dorothy Dalton's leading man in "The Moral Sinner," her latest Paramount picture, directed by Ralph Ince and coming for a run of days to the Theatre on next.

Rennie was last seen in a featured role in the Paramount picturization of Arthur Train's novel, "His Children's Children." He and the "Mrs." played together in several earlier productions for Paramount, among them "Remodeling Her Husband" and "Flying Pat."

"The Moral Sinner" is a crook story of Paris, with Miss Dalton as an alluring, daring queen of the apaches. Rennie has the role of a member of the French Chamber of Deputies, a student of criminology. He believes that there is good in every thief and puts his beliefs into practice in this production. It's a bigger and better part than he has ever had before, and he more than does justice to it.

Dorothy's Rise to Fame How Miss Dalton, Reared in a Convent, Became a Screen Star

A CURLY-HAIRED youngster in short skirts and blue striped socks, skating blithely along Michigan Boulevard in the spring of 1905, would have laughed in scorn and skated away, if someone had told her that by the time she was twenty years old she would be one of the most admired and widely-discussed screen stars of two continents.

Dorothy Dalton's Own Health Rules

A Chat With the Charming Paramount Star

WHILE there is nothing especially original about these rules, I believe that regularity in their practice will keep any woman, young or old, in good health.

"My home is all outfitted for gymnastic purposes, and daily I indulge in some sort of exercise. A ride over the boulevards on my horse, a few moments with the foils and, when possible, a swim in the surf also keeps me right up to mark for the strenuous days at the studio with all the rigorous and nerve-racking attendant work. For acting a stellar role in a picture is no cinch, all opinions to the contrary notwithstanding.

"A woman must have regular exercise. It is necessary to her development and keeps her in trim for any kind of mental or physical endeavor. Nerves would not exist if people only exercised properly, ate correctly, slept sufficiently, rose early enough, kept their minds clean and their bodies supple and in well-trained condition. Exercise and regularity of habits, that's the thing. So I keep at it, allowing nothing to prevent my daily routine, and I feel 100 per cent all the time."

Miss Dalton's new Paramount starring picture, "The Moral Sinner," directed by Ralph Ince, will be shown next at the Theatre. It's a screen version of the immensely popular stage play, "Leah Kleschna," recently revived in New York City.

New Dalton Production a Clever Apache Story

Montmartre, home of the apaches and the most interesting section of Paris, is the background for Dorothy Dalton's newest Paramount picture, "The Moral Sinner," a Ralph Ince production, coming to the Theatre next The story, a fast-moving crook drama, is an adaptation of the stage success, "Leah Kleschna," by Charles McLellan. It has to do with the regeneration of a clever girl crook (Dorothy Dalton), who falls in love with a young student of criminology, who rescued her from a fire at a colorful charity ball, where she had gone with her father, a notorious criminal, to steal whatever money might be taken in. It is through Paul Sylvain, played by James Rennie, that the girl renounces her life of crime and goes to a little village in Normandy to begin life anew.

But time works many strange changes, and the little Chicagoan, who was saucy to her teachers, read the theatrical news in the daily papers and the fan magazines, and kept scrap books of clippings of her favorite matinee idols, passed into the limbo of forgotten things, and in her place we have Dorothy Dalton, the charming Paramount star, who will be seen in her newest picture, "The Moral Sinner," at the Theatre on days.

Dorothy Dalton wanted to be an actress, but for many years she was forced to admit to herself that such a career was, for the time being at least, out of the question. Her father simply said "No," and that was all there was to it. He proposed to send his daughter to law school. Mother agreed with father insofar as a stage career was concerned, but she wasn't so very enthusiastic about having a Portia in the family, so she declared her intention of sending Dorothy to a convent. And, as is not infrequently the case in many American homes, mother won out, and Dorothy tucked up her hair, donned long dresses and marched obediently off to the Sacred Heart Academy in Chicago, where she learned to parse Latin verbs and discuss the foreign policy of Louis XIV, and all the other things regarded by young women with prospective careers as ridiculously non-essential.

But one day, after she left the Academy, there came an opportunity to play in stock. Then came ingenue roles and finally two seasons in vaudeville with an act of her own. It was then that she joined forces with Thomas H. Ince and made her first motion picture appearance in "The Disciple." Her versatility and personal charm have won her a place high among the leading picture stars.

Miss Dalton's first real big screen hit was "The Flame of the Yukon." "The Moral Sinner" is a story of the upper and lower world of Paris. It's an adaptation of the stage play "Leah Kleschna." Alphonse Ethier, W. I. Percival and Frederick Lewis are in the cast.

Have You Ever Run These Money-Makers?

After "The Moral Sinner," your patrons will want to see more of Dorothy Dalton. Give them a few of these and keep them happy.

A ROMANTIC ADVENTRESS

All about a beautiful girl whose mother exploits her beauty on the money markets of New York and Europe.

IDOL OF THE NORTH

Northwest mining thriller.

BEHIND MASKS

Society drama in which an heiress falls into the hands of adventurers

Clothes for Sports

by Dorothy Dalton

(Who comes to the Theatre next.....)

in the Paramount picture "The Moral Sinner"

real tears while a jazzy piece assists in properly registering joy. In my first experience in motion pictures about the only trouble I had was with make-up. The difference between make up for the stage and that for the screen is so remarkable that it can only be appreciated by one who has had to do both. Playing on the stage you just naturally make up to look as pretty as you can, but covering one's face with ghastly looking grease paint and powder for the movies was so different that I received the shock of my life when I first saw myself in the mirror after making up for the screen.

"But the best part of all my work in motion pictures is that I have all of my evenings to myself. This gives me the opportunity of visiting or receiving friends or going out to dances and dinners. The stage actress has to forfeit all this. And for that reason, if for no other, I prefer working in motion pictures to the legitimate stage."

Big Cast Supports Dorothy Dalton in Latest Paramount

Dorothy Dalton in her new Paramount picture, "The Moral Sinner," a Ralph Ince production, which opens at the Theatre next days' run at the Theatre next is supported by a cast for which the term 'special' might have originated. James Rennie, last seen as the hero in "His Children's Children," has the leading man's role opposite the star; Alphonz Ethier and W. I. Percival also have prominent roles. Others include Paul McAllister, Frederick Lewis and Florence Fair. Miss Fair makes her screen debut in this production, an adaptation of the stage success, "Leah Kleschna," in which Mrs. Fiske played the title role. J. Clarkson Miller wrote the screen play. It's a story of the underworld of Paris—a crook story with touches of light comedy.

Need a Yacht or Car Fixed? Just Call on Dorothy Dalton

Dorothy Dalton, star of the Paramount picture, "The Moral Sinner," coming to the Theatre next is an all-round expert in matters mechanical. If her motor car gets balky, she puts on overalls and tinkers with it herself. If she happens to be on a yacht that goes wrong she grabs a monkey-wrench and starts experimenting with the various cogs and things.

"Nothing like being able to help yourself when the men are not around," says Miss Dalton.

Dorothy Dalton Tells How She Broke Into the Movies

"One day I had an afternoon off while playing in vaudeville and went to a motion picture theatre. The films were in pretty bad shape then—mostly two-reelers and poorly acted. 'I can do that,' I said to myself, 'and there's lots of money in it, too.' Several weeks later we played New York and just for fun I went out to a studio in Yonkers and had a test taken. The result was awful. I didn't know a thing about posing before the camera and even recited some of my vaudeville lines into the lens, as if I imagined they would register on the film. Well, that experience discouraged me with movies for a while.

"But one day the cinema urge came back strong and I telegraphed Tom Ince, who was the only movie producer I had ever heard of by name, that I was coming out to California. He had never heard of me in his life and naturally he wrote back that there was no vacancy. 'I regret that, etc.', and advised me to stay home. But I went anyway.

"Mr. Ince was then located at an old ranch near Santa Monica. I guess he was amused at my insistence on getting a job, because he finally yielded and gave me a 'bit' to do in 'The Disciple.' You know the rest, I guess."

"The Moral Sinner," Miss Dalton's latest Paramount picture, will open at the Theatre next It's a Ralph Ince production.

James Rennie has the leading man's role in the production. Others in the cast include W. L. Percival, Paul McAllister and Florence Fair.

the star, in the role of Leah Kleschna, clever girl crook, has gone with her father and servant, Schram, to steal the bazaar funds. It is while Leah is working at the combination of the safe in the committee room that the fire breaks out, and she is trapped in the burning building.

For the purpose of making the scene more realistic, word was broadcast of the scenes that were to be filmed, and, as a result, people from miles around flocked to the location. When everything was ready, the director, Ralph Ince, gave the signal for action. With the cry, "Fire!", the scene was on. Immediately smoke and flames began to creep through the windows of the hotel, suddenly breaking out into a conflagration that could be seen for miles around. Those who were lucky enough to be on hand declared that, save for the fact of the camera grinding on the scene, there wasn't a reason in the world for believing that the incident wasn't the real thing. And you'll more than agree with them when you see the picture.

James Rennie, the hero of "His Children's Children," plays opposite the star. Others in the cast include Alphonz Ethier, Frederick Lewis, Paul McAllister and Florence Fair.

Dorothy Dalton Tells Her Funniest Story

"A colored dude was arrested and jailed for disturbing the peace. Brought up before the judge for trial, he showed no trace of fear or nervousness as he was financially in a position to take care of any small fine that might be imposed upon him.

"'Samuel Johnson, are you guilty or not guilty?' sternly demanded the judge.

"'Me? I'se guilty, judge!' admitted Samuel as if anxious to lose no more time over a matter of such trifling consequence.

"'Samuel Johnson, stand up! I'll fine you ten dollars!'

"'Why judge, dat's easy,' replied the defendant, grinning from ear to ear. 'I'se got dat ten dollars right heah in mah vest pocket.'

"'Oh, is that so?' was the curt rejoinder. 'Then just feel in your other vest pocket and see if you can find thirty days!'

Miss Dalton will be seen at the Theatre next in her new Paramount picture, "The Moral Sinner." James Rennie is leading man. Alphonz Ethier, Florence Fair and Frederick Lewis are also in the cast.

Stage Star Makes Screen Debut in "Moral Sinner"

Florence Fair, who played the lead in "Clarence" with Glenn Hunter and Alfred Lunt, and who had a principal role in the Chicago com-

edy, "The Great Love," during the season 1922-1923, makes her debut in motion pictures in Dorothy Dalton's latest Paramount starring picture, "The Moral Sinner," which opens next at the Theatre next

Miss Fair has been on the stage for only four years, her first appearance being with John Drew in "The Gay Lord Quex." Since that time she has been in three Broadway successes and played a season in stock during the summer of 1923 in Cleveland. She was born in New York City and educated in a convent at Ladycliff-on-the-Hudson.

Ten Years Ago

"Ten years ago," smiled Dorothy Dalton, Paramount star, 'I was studying at the American Conservatory of music, Chicago, and studying hard. I was taking vocal lessons and can't sing a note; I was studying dancing and I can't dance for a cent; I was plugging away at the piano and can't play worth mentioning. Isn't it fortunate I'm in the silent drama?'

Of course, Miss Dalton exaggerates her incompetencies, for she is extremely graceful and has been known to dance quite charmingly, but we can't vouch for her singing or playing as we haven't heard her do either. But we'd be willing to bet a dollar to the proverbial doughnut that she can do both.

Miss Dalton is the star of the Paramount picture, "The Moral Sinner," now showing at the Theatre. The picture closes its run on

During production, Miss Dalton had scarcely scaled the roof of the second house when a loud crash reached her ears. She did not turn around but kept right on going. The roof in back had given away, but as the damaged part of the set was out of the camera's eye as it followed the star in her flight, the scene did not register on the film.

Needless to say, Miss Dalton called for an intermission until she had sufficiently recovered from her fright. A fall would have meant serious injury and perhaps death. So there is one near tragedy in "The Moral Sinner" that audiences will never even suspect.

James Rennie has the leading man's role in the picture, which was adapted to the screen by J. Clarkson Miller. Others in the supporting cast include Alphonz Ethier, Frederick Lewis, W. I. Percival, Paul McAllister and Florence Fair. Ralph Ince directed.

Dorothy Dalton on Shopping

(Miss Dalton comes to the Theatre next in the picture, "The Moral Sinner")

"To shop well is to live well in every sense. The woman who knows how to buy—not only her personal belongings, but the household necessities, will always be successful, and it is a pretty safe statement to make that she has probably made rather a careful study of her buying problem.

"My experience has been that personal contact with the shopkeepers is always advisable. Telephoned orders never receive the same attention that one's personal presence receives—and the interest manifested is never as great. It pays, always, to treat one's business associates with cordiality, to show a real interest in their affairs and to think of them always as individuals, not as mere cogs in the machinery of shopping.

"An example of this is my dress-maker in New York. I have known her since she was an humble assistant in the shop of another Fifth Avenue modiste, since forgotten, and have followed her rise to fame with interest that has been repaid a thousand times by her courteous attention to my needs.

"'Miss Dalton is coming' I hear her say to her assistants when I telephone that I will be at her establishment to buy some clothes. 'hurry with that chiffon negligee—she will like to see it—and find the

"Great scurrying on the part of the assistants—and then, when I arrive, it is like coming into a friend's home. There are the dresses Madame has thought will please me—and a half dozen beaming faces waiting to see which will be my choice. Even the mannequins are smiling!

"I have often been asked how I would dress if I had to do it on a very limited income, and I always reply that quality and not quantity would be my first thought. I should never buy anything until I could afford to get the very best—because that best would always look well and would outlast three of the cheaper garments I might buy in its place. This is not entirely the result of speculation on my part.

"You see, not so many years ago, before signing a contract to appear in my first motion picture, I was travelling on the B. F. Keith circuit and making only a comparatively small salary. I had to think out my expenses very carefully indeed. And even after the picture work started, I found that it was necessary to calculate quite carefully; so large was the wardrobe demanded for my work in pictures.

"Altogether, I should say that to be a good shopper, one should have infinite capacity for taking pains—the same as to be a genius. Perfect grooming makes a perfectly dressed woman—and the little things are often more important than the large. The art of shopping, is, therefore, only the art and the genius of being very careful and planning."

the role of a clever girl thief, regenerated through her love for a young criminologist, played by James Rennie. Leah Kleschna (Miss Dalton) is the daughter of a notorious crook, who escapes as a tool of a grace son of a French general, who is infatuated with Leah, means to rob his own father's safe of valuable diamonds.

Leah, meanwhile, is rescued from a burning building by Sylvain, member of the French Chamber of Deputies, for whom she forms an attachment. Sylvain is a friend of General Berton. When Leah discovers that Raoul has stolen his father's treasures, she tries to restore them herself. She is detected in the attempt by the elder Berton and Paul, though he believes her guilt to escape and—good to tell. You'd rather see it yourself, anyway.

If you thought Miss Dalton was good in "The Law of the Lawless" wait 'til you see this one. The supporting cast contains all real names. Alphonz Ethier plays Ant Kleschna; Percival is your Lewis, Paul Fair, and Florence Fair. William Fair did the photography.

(Review No. 2)

Dorothy Dalton as the fiery leader of an apache band.

Dorothy, a girl thief, robbing the man she loves.

Dorothy, more charming and vacuous than ever.

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You'd better! You never say anything like it in your life! It's better than even "The Law of the Lawless," and that's going some. There's drama, humor, pathos and everything else you can think of with the action hopping right along from one breathtaking scene to another.

See Dorothy, as a hardened girl crook, rob a safe, rescued from a fire, lectured by a member of the French Chamber of Deputies, lead the police in a merry chase over the housetops of Paris, and in a hundred big scenes we haven't room to mention here.

And then when she decides to reform. It's a great climax for a picture that keeps you guessing what's going to happen from one minute to the next.

And the cast—James Rennie plays opposite Miss Dalton in the principal male role. There's Alphonz Ethier, W. I. Percival, Florence

(Review No. 3)

Paris, Montmartre, apaches, night life in the French capital, safe robberies, romance, thrills.

Dorothy Dalton's latest Paramount picture, "The Moral Sinner," which was shown for the first time in

..... at the Theatre next last night is a story of a young girl who tried to be a thief but couldn't.

The story is taken from the stage play, "Leah Kleschna," recently revived at the Lyric Theatre in New York City. It was a big hit several seasons ago both here and in London. It is considered to be the daddy of all apache stories. If you remember the play, you'll want to see the picture.

James Rennie is leading man, and there's a big supporting cast. Ralph Ince directed the production.

"Moral Sinner" Held Over

"The Moral Sinner," which has been the feature at the Theatre all this week, will be held over until

..... Dorothy Dalton is the star in the picture, produced by Ralph Ince from Charles McLellan's stage play, "Leah Kleschna." James Rennie is leading man. Alphonz Ethier, W. I. Percival, Paul McAllister, Florence Fair and others are in the cast. J. Clarkson Miller made the screen adaptation.

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How to safeguard the gems? That was the question. During the day when the scenes were being shot, everything went along perfectly, but watching the diamonds through the night—that was the real task. It would mean a long tiresome vigil for any one man, and even then he would be no match for thieves if they chanced to enter. It was Miss Dalton who chanced to hear the property man bemoaning his fate, complaining of the responsibility of insuring the jewels against theft. It was the suggestion of the star to leave the valuables in the little safe used in several of the scenes of the picture. No one would ever suspect them of being left on the set overnight and would never think of looking for them there. And this is just what was done. Night after night during production the gems remained in the little safe, untouched. Of course, there was a heavy insurance on them also. But, what harm, the combination of the 'prop' safe didn't even work—the door was just closed and not locked. What a chance for some enterprising burglar!

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Clothes for Sports

by Dorothy Dalton

(Who comes to the... Theatre next... in the Paramount picture, "The Moral Sinner.")

Business girls and girls who are fond of sports both have told me—indeed I have learned from my own experience, too—that there is nothing to equal the tweed suit as a general thing. It is useful for golf walking, and for business or morning wear—and incalculable in its better than almost any other wool material. A dark tricollette suit or silk sweater and sport skirt is another very trim and useful outfit and one that I wear a great deal in the summer time. With this I wear sensible, low heeled sport shoes and a sailor hat. This makes walking a joy and the hat, with its wide brim, prevents any possibility of sunburn. After all, the things that are the most sensible are usually in the best taste and whatever most meets your needs and is of good quality is usually best. Woolen stockings or socks are a great comfort to the girl who has to be on her feet a good deal—if they "scratch"—one may wear silk ones underneath. Comfort first, last and always means good taste and good dressing as well. I wear the same kind of clothes in my pictures that I do ordinarily because I think they are the kind I look best in. The only thing I try to avoid is wearing the same clothes in any two pictures. That, somehow, does not seem quite fair to the public. One of the first of my dress axioms, both on and off the screen, is never to wear frilly things. I have always looked best in very simple or tailor made garments and have always adhered, for instance, to the shirtwaist and tailored suit for morning costume, when many women would be wearing dainty negligees. Straight lines, too, mark all of my clothes. A careful avoidance of dangling bags and ornaments—all the feminine trinkets that go with ruffles, is another axiom I follow. Plain parasols and bags or a severe vanity case are my usual accessories—even my furs being made in as tailored a way as possible. A hat is the most important part of a woman's wardrobe, in my opinion. This is because, after all, one's attention is focused most directly and lingeringly on the face, and when the effect is pleasing, so much the better. The comparison of a hat to a frame always seems so apt, because that is exactly what it does become to the face, and just as a Corot is never shown off to best advantage in a gaudy frame, so a pretty face is often ruined by a carelessly chosen hat. In choosing a hat a woman should, of course, select a color and style that will harmonize with her gown. She should try, of course, at the same time to choose one that brings out her coloring to the best advantage. The bright shades of early spring often transform a homely woman into an attractive person if they emphasize certain good points in her coloring and contour, until you wonder if this is the same woman who looked so drab in that hat of dull shade she wore in the winter. It is always economical to buy a good hat, because, even if the remainder of the costume is not very attractive or smart, with bad lines, faded material, etc., the hat can go a long ways toward offsetting the bad points.

(Here is an excellent opportunity for a tie-up with some of your local shops. Hop onto it!)

A woman must have regular exercise. It is necessary to her development and keeps her in trim for any kind of mental or physical endeavor. Nerves would not exist if people only exercised properly, ate correctly, slept sufficiently, rose early enough, kept their minds clean and their bodies supple and in well-trained condition. Exercise and regularity of habits, that's the thing. So I keep at it, allowing nothing to prevent my daily routine, and I feel 100 per cent all the time.

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A ROMANTIC ADVENTURESS

All about a beautiful girl whose mother exploits her beauty on the money markets of New York and Europe.

IDOL OF THE NORTH

Northwest mining thriller.

BEHIND MASKS

Society drama in which an heiress falls into the hands of adventurers

MORAN OF THE JADY

LETTY with RUDOLPH VALENTINO

THE CRIMSON CHALLENGE

Dorothy Dalton as the leader of a band of settlers in Lost Valley

THE WOMAN WHO WALKED ALONE

Miss Dalton as a madcap sportswoman in the English social world. With Milton Sills

ON THE HIGH SEAS

Dorothy, featured with Jack Holt, shipwrecked with two rough sailors.

DARK SECRETS

Drama of love and intrigue laid in Egypt, with scenes of Long Island high society

THE LAW OF THE LAWLESS

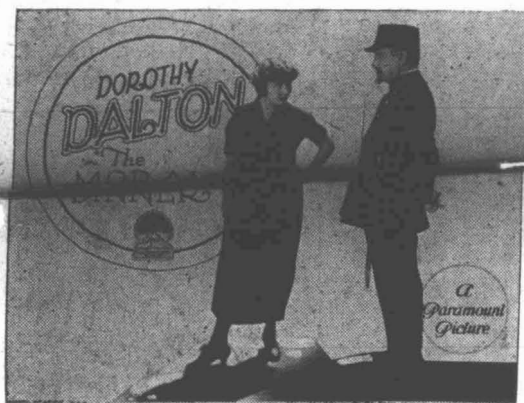
With Theodore Kosloff and Charles de Roche. A Tartar story and one of life among the gypsy tribes.

Ask your exchange man about these. They all have Dorothy Dalton. If you make money with "The Moral Sinner," you can repeat with these pictures.



Dorothy Dalton in "The PAPER WITH POWERFUL

"If It's Worth Running It's W



SET OF EIGHT COLORED LOBBY CARDS

Price List for Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

NOTE: The prices quoted below are base prices only. The more advertising you buy, the less the individual advertising costs. Talk to your local Ad Sales Manager about Quantity Price Concessions. Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

FOR OUTDOOR ADVERTISING POSTERS (as illustrated on this page)	
One Sheet (1A and 1B).....	.15
Three Sheet (3A).....	.45
Six Sheet (6A).....	.75
PHOTOS FOR YOUR LOBBY	
22 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.80
STAR CUTS OF DOROTHY DALTON	
One Column (Two Styles).....	.35
Two Column.....	.40
Three Column.....	.90
Circle Thumbnail (Coarse or Fine).....	.15
For Newspaper Ads	
ADVERTISING CUTS	
One Column.....	.35
Two Column.....	.85
Supplementary (Two Column).....	.25

MATS, ADVERTISING, PRODUCTION, ETC.	
One Column.....	.05
Two Column.....	.10
Supplementary (Two Column) (Adv. Only).....	.10
Three Column (Adv. Only).....	.15

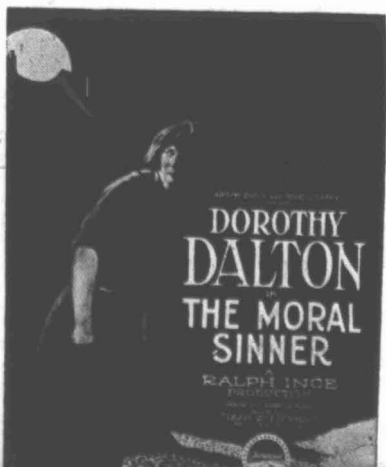
FOR GENERAL EXPLOITATION	
GILT-EDGED FRAMES (Size 17 x 43 in.).....	1.50
Insert Cards (14 x 36 in. to fit above).....	.25
22 x 28 Gilt Frames.....	1.50
Announcement Slide.....	.15
Publicity Photos, Each.....	.10
Trailers—National Screen Service,	

126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive Street, Los Angeles, Cal.
284 Turk St., San Francisco

Press Books and Music Cues are gratis.

It's Colored INSERT CARDS

Insert cards are the men of the poster family. you'll find a dozen different for them. And they're c



The True Story of a Poster That Fa

NOT long ago a big picture company put out a 24-sheet which met with the approval of all the art critics, professional and amateur. It was a beautiful thing, the head of the star lithographed from a painting by one of the best known artists in the world, not alone America. One of these art critics, an amateur, came up to us and said, "Why don't you get out something like that?" We replied that we didn't want to. "Now, that's a real poster," he said. "Look at the expression, the coloring, the slight cubist design in the background. It's a work of art." We had to admit it. Then we asked him a question. "Did you see the picture?" He said he hadn't, and that he was a high-brow and didn't intend to see a picture, and, furthermore he rarely ever went to see pictures.

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on in "The Moral Sinner" ERFUL BOX-OFFICE APPEAL

Running, It's Worth Advertising"



It's Colored

SERT CARD

sert cards are the handy
en of the poster family—
u'll find a dozen different uses
r them. And they're cheap!



CLASSY LOBBY PHOTOS—EACH 11" x 14"

Trailers Build Business

National Screen Service, Inc., with offices at 126 West 46th Street, New York; 845 South Wabash Avenue, Chicago; 917 South Olive Street, Los Angeles; and 284 Turk Street, San Francisco, furnishes good trailers on all Paramount pictures.

On all releases National Screen Service has a Service Trailer consisting of main title and 75 feet of carefully selected scenes. This costs \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

On certain special productions National Screen Service has a De Luxe Trailer consisting of beautiful art titles and 200 feet of scenes. This is in every respect a quality article worthy of the production it advertises. De Luxe Trailers cost \$15.00 during the first sixty days after release date and \$10.00 after the first sixty days. A refund of \$2.50 is allowed if returned within three weeks of shipment.

You can secure a regular trailer service from National Screen Service on all productions at the cost of \$25 monthly.

The following Paramount exchanges have these trailers in stock: Seattle, Charlotte, Dallas, Oklahoma City and Sioux Falls.

Ask the booker at any of these exchanges.

Or order direct from National Screen Service, Inc.

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WIRE OR WRITE—GIVING EXACT PLAY DATES.

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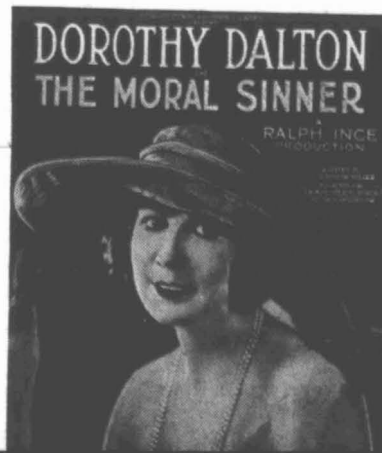
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ten seconds from an art angle, but which prompted him to take the Fifth Avenue bus to 42d St. and then transfer to a cross-town car and to a Broadway car just to see "Pied Piper Malone." Which is the better poster for your theatre?

Paramount's policy is to make paper that will draw the people to your box-office. We don't care how we do it just so it is done. If the ugliest poster in the world will keep them flocking, we will give you the ugliest poster in the world.

It isn't because we can't do art work. Paramount has three of the finest artists in America devoting ALL their time to the preparation of Paramount posters. Joseph Fronder is acknowledged as one of the best portrayers of animals since the immortal Bonheur. Just see his stuff on "The Covered Wagon" to be assured on that point. His ability to paint a star is hardly a





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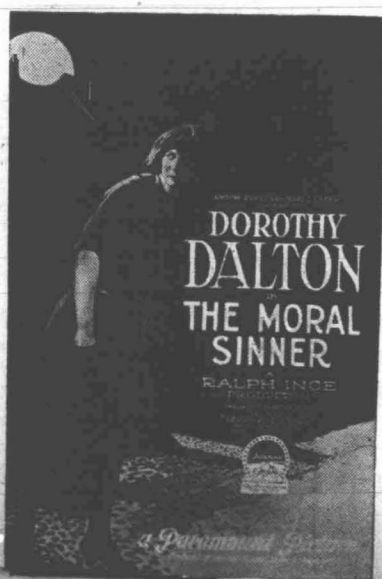
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One-Sheet Poster 1A



Three-Sheet Poster 3A

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One of these art critics, an amateur, came up to us and said, "Why don't you get out something like that?"

We replied that we didn't want to.

"Now, that's a real poster," he said. "Look at the expression, the coloring, the slight cubist design in the background. It's a work of art."

We had to admit it.

Then we asked him a question. "Did you see the picture?"

He said he hadn't, and that he was a high-brow and didn't intend to see a picture, and, furthermore he rarely ever went to see pictures.

Then we asked him another question. "Have you been to see a picture recently?"

He confessed that he had, two nights before. "What was it?" we asked, and he told us, "Pied Piper Malone."

"Why, that's one of Tommy Meighan's best; it's great," we bubbled forth in Paramount paper.

"Yes; it was good," he said.

"How did you happen to go to see it?" we further inquired.

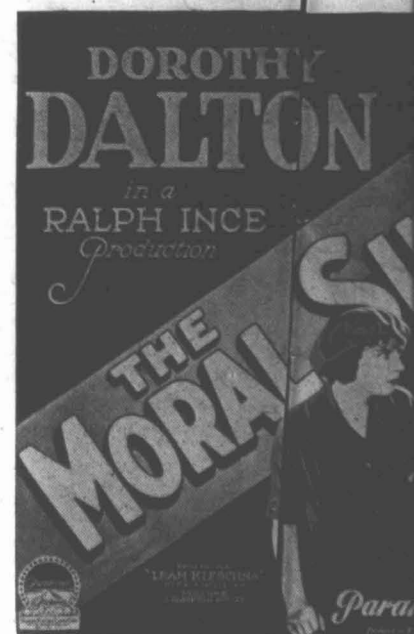
He said that outside of his apartment house on Fifth Avenue was a big signboard, and he had seen the picture advertised at the Rivoli Theatre.

His first question to us was answered. Our critic had seen a beautiful poster fit to hang on a wall or in a museum. Yet he stopped with admiring art-work. The same man saw another poster which he didn't consider for

Ask your local Ad Sales Manager
about the new special proposition
on 22 x 28 lobby cards and frames!

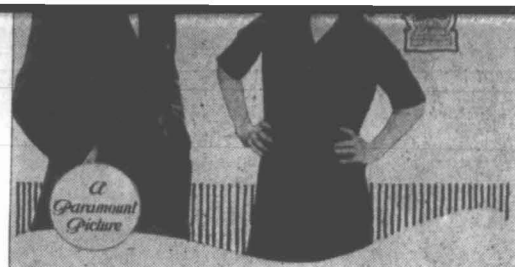


Colored Lobby Card (22" x 28")



Six-Sheet Poster 6A





CLASSY LOBBY PHOTOS—EACH 11" x 14"

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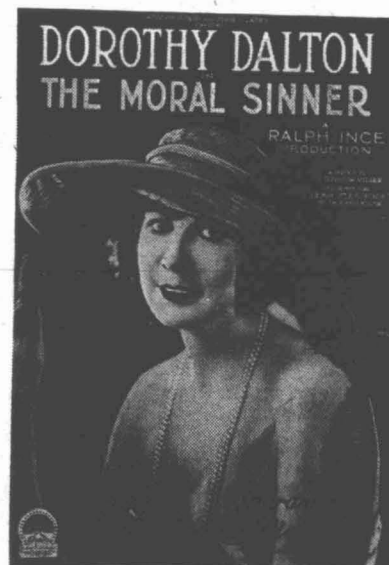
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Frederick Jehle is a genius at colors. He can easily paint a masterpiece in the gentlest and most subdued hues. He can design a stage set that will be balm for the eyeball. But he works in combinations that will bring people to your theatre. When he puts yellow letters on black background it isn't because the combination is the most beautiful, but because yellow on black arrests attention perfectly and can be seen for blocks and blocks.

William Hannaman, who prepares the window cards, has spent years studying a unique process that has enabled Paramount to furnish highly colored lobby and window displays that other companies have tried vainly to duplicate. They haven't even learned the trick yet. It isn't patented, but it takes skill, and skill is the commodity employed in the preparation of Paramount posters.



One-Sheet Poster IB



Six-Sheet Poster 6A

Put the picture over the top by
putting posters over the town.
Here are real business-getters!



Announcement Slide

See
**DOROTHY
DALTON**

in

**"The
Moral
Sinner"**

It's a Paramount

Type Ad

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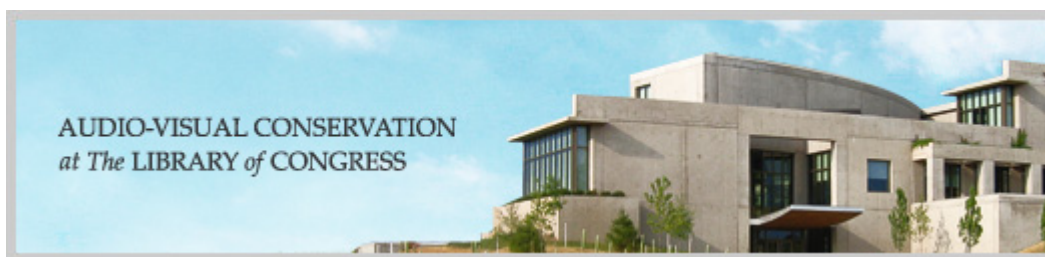
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